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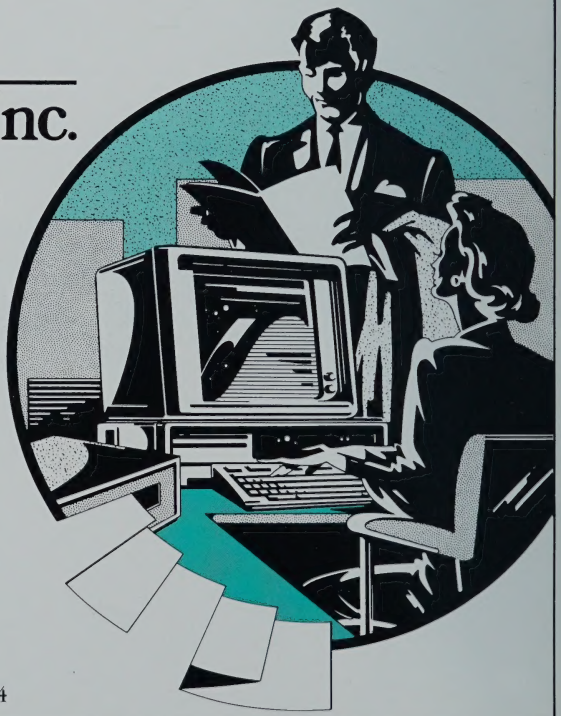

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Spring Season
February 20 - May 2, 1993

Welcome To The Lancaster Performing Arts Center

The Lancaster Performing Arts Center's 1992-93 Season is destined to outshine its first, featuring a dazzling new group of performers and spectacular shows that will appeal to audiences of all ages!

The Center allows us to bring you a diversity of entertainment as well as fostering the local arts by providing a community "center" for the development of performing arts' skills and talents. We are pleased that you have decided to join us and invite you, your family, and friends, to take advantage of all the Center has to offer.

Become Acquainted With Us

More than any other project, private or public, the opening of the Lancaster Performing Arts Center represents a milestone for the Antelope Valley. With its state-of-the-art technology, the Center is ideally suited to present a comprehensive performing arts program for a culturally and socially diverse community.

The Center has two unique performing spaces — each with its own personality, which were designed and built exclusively for dance, music and theatrical performances.

Mainstage

The Center's mainstage seats 758 patrons. The fine theatre seating is designed for comfort and optimum visibility. With its superb lighting and acoustical equipment and expanded stage area, it is a modern, warm, yet intimate setting which will enhance any performance.

Black Box Theatre

Innovative with incredible versatility for any type of performance, the 99-seat Black Box Theatre is located within the facility and is essential for the Center's success.

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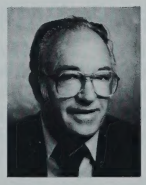

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Play To Win!

February 20, 1993

Book By
James de Jongh and Carles Cleveland

Lyrics By
Jimi Foster, James de Jongh and Carles Cleveland

Music By
Jimi Foster

Directed By
Regge Life

Choreographed By
Andy Torres

Costumes By
Mary L. Hayes

Settings By
Tom Barnes

America's largest and most outstanding theatre for young family audiences, Theatreworks/USA, presents *Play To Win*, an award winning musical about the life of Jackie Robinson, major league baseball's first black player.

Play To Win "is a joyous and very smart celebration not only of one man, but of a nation and its favorite pastime as well," wrote *The New York Times* (July, 1989). It is the story of how baseball became a truly all-American game when young Jack Roosevelt Robinson was recruited to play for the Brooklyn Dodgers in 1947. The play follows Robinson from his college days to stardom with the Dodgers – a ten-year journey of struggle, frustration, sacrifice and finally, triumph.

Intelligent, articulate, dedicated, determined and highly gifted as an athlete, Robinson was a four-letter man at UCLA – a star at baseball, football, basketball and track. During World War II, he became a lieutenant in the U.S. Army. Yet despite his achievements and reputation, he could not gain access to the world of big-time professional sports. Imagine, today, an athlete with the combined talents of Bo Jackson, Bobby Bonilla and Michael Jordan being forbidden to play for a major league club in any of their respective sports!

It took more than Robinson's courage alone to cross the color line in professional baseball, however. It was Branch Rickey, the Dodgers' general manager, who had scouted the Negro leagues for the man with the talent and the stamina to be the first – and pave the way for the others who would surely follow. Rickey helped Robinson keep an even keel through the rough times, before he was accepted by the team, the public and the press.

How did Jackie Robinson endure years of discrimination and rejection? What motivated Branch Rickey? Why did he choose Robinson? *Play To Win* hits a home run as it tells the fascinating story, through drama and music, of an extraordinary man at a crossroads in history.

Theatreworks/USA

Theatreworks/USA, a nonprofit organization offering theatre productions for young and family audiences, has presented more than 2,700 performances to well over 22 million young people in schools, arts centers, museums and theatres, in 49 states. Its goal is to create shows of imagination and sophistication that educate, entertain, and convey ethical and thought-provoking messages to young people.

Originating in 1961 with one show, *Young Abe Lincoln*, Theatreworks now has a repertory of close to 70 plays and musicals created by both noted as well as fledgling playwrights, composers and lyricists. Writers have included Ossie Davis, Mary Rodgers, Saul Levitt, Charles Strouse, Alice Childress, and Gary William Friedman. In addition, several noted actors and directors got their professional start with Theatreworks, including Henry Winkler, Tony Award-winning director Jerry Zaks, and Academy Award-Winner F. Murray Abraham.

Play To Win was a nominee in 1984 for Musical Production of the Year at the Twelfth Annual Black Theatre awards and earned an Audelco Award for "best writing of a new show by black authors for the non-commercial theatre."

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Rita Moreno

February 26 & 27, 1993

Rita Moreno is the only female performer to have won all four of the most prestigious show business awards: the Oscar, the Emmy, the Grammy and the Tony. She has, in fact, won the Emmy twice – in 1977 for a variety appearance on *The Muppets*, and in 1973 for a dramatic appearance on *The Rockford Files*, the Oscar was for her performance as Anita in the 1962 motion picture, *West Side Story;* and the Tony was for her 1975 triumph on Broadway as Googie Gomez in *The Ritz;* – the Grammy was for her 1972 performance on *Electric Company Album*. Early in 1978, Ms. Moreno turned her attention for the first time to live performances, creating an act which has attracted outstanding critical acclaim.

Rita Moreno was born Rosa Delores Alveria in Humacao, a small town near the famous rain forest in Puerto Rico. When she was five years old, she and her mother moved to New York and the following year she started her dancing lessons. At age 13 she has made her Broadway debut in *Skydrift* which starred Eli Wallach. Then in the true traditions of Hollywood, a talent scout arranged a meeting for 17-year-old Miss Moreno with Louis B. Mayer and was signed to a contract with MGM.

Since then her career has advanced steadily. She made some 25 films early in her career but was cast in too many as a "Mexican spitfire" or an "Indian maiden." Among the films she made during this period was *Untamed, Seven Cities of Gold, The Lieutenant Wore Skirts, Garden of Evil,* and was featured as Tuptim in *The King and I*. It was only after she won an Oscar for her outstanding performance as Anita in *West Side Story,* which gained international acclaim, that she was finally recognized as a major talent.

In 1962 she moved to London where she was featured in Hal Prince's productions of *She Loves Me* and then returned to New York to star in Lorraine Hansberry's *The Sign in Sidney Brustein's Window*. On Broadway she has appeared in *Gantry, The Last of the Red Hot Lovers, The National Health* and *The Ritz*. She was most recently seen on Broadway as the lead in the female version of *The Odd Couple,* for which she was awarded the prestigious Sarah Siddons Award.

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Ms. Moreno has appeared in regional theatre in such diverse roles as Lola in *Damn Yankees*, Anne Sullivan in *Miracle Worker*, Doris in *The Owl and the Pussycat*, and as Charlotte in the Pinero farce *The Magistrate*. In 1968 she was given the much coveted Joseph Jefferson Award as the best guest actress for her brilliant portrayal of Serafina in *The Rose Tattoo*.

It may well be that Rita Moreno, dramatic actress, singer, dancer, comedienne, who has portrayed an Irish teacher, an Italian widow, a reformed prostitute, a lady evangelist, a devil's disciple and an English lady has broken the mold of being regarded as a "Latin Spitfire."

In 1967 Ms. Moreno resumed her screen career playing opposite Marlon Brando in *The Night of the Following Day*, then with James Garner in *Marlowe*, as Alan Arkin's girlfriend in *Popi* and in Mike Nichol's productions of *Carnal Knowledge*. She then starred in the film version of *The Ritz*, where she recreated the outlandish character Googie Gomez, a lady of little talent and great courage. Her most recent film was with Alan Alda and Carol Burnett entitled *The Four Seasons*.

Ms. Moreno has also been the guest star in a wide variety of television productions both here and abroad. She is currently a featured artist on the highly regarded educational series *The Electric Company*. She has also starred in her own TV series *9 to 5*.

She is a member of the Board of Directors of Third World Cinema, a company which is interested in creating opportunities in the film industry for minority groups and has served as a member of the Theatre Panel of the Board of Directors of the Alvin Ailey Dance Company, as well as many other worthwhile organizations. Ms. Moreno is at present a member of the very prestigious Presidential Fellowship Committee.

Rita Moreno is married to Leonard Gordon, a physician, and they live in Southern California. Their daughter, Fernanda Luisa, is a college student and an aspiring actress.

Ballet Chicago

March 18, 1993

The highly acclaimed *Ballet Chicago* is making its first tour of the West Coast with a performance at the Lancaster Performing Arts Center.

Founded in 1987, by Daniel Duell and George P. Newman, Jr., the Company has since assembled a diverse repertoire of 39 ballets and has received outstanding reviews both at home and on tour in the Northeast, South and Midwest.

Dean of American dance critics, Anna Kisselgoff, of *The New York Times*, wrote that "Ballet of Chicago (has) reason to seek national recognition."

Since its inception, the ballet company has worked to provide ballet performances of the highest artistic standards including in its repertoire the best of classical, neoclassic and contemporary ballet. The Company's artistic mission involves it in creating and commissioning new ballets which spring from and express in movement the jazz, symphonic and chamber music with which Chicago is distinctively identified. The company also creates full-length story ballets and special programs for young audiences and handicapped children and adults.

In addition to touring, the Company continues to produce a Spring and Fall season in Chicago, and showcases new choreographic talent in its Choreography Project.

Artistic Director
Daniel Duell

Assistant Artistic Director
Patricia Blair

Resident Choreographer
Gordon Peirce Schmidt

Music Coordinator
Arnold Roth

Production Manager
Mike Wise

Stage Manager
Ellen Shepard

Costume Mistress
Kathryn Koesling-Bennett

Lighting Director
Benjamin Solotaire

Company Pianist
Dan Pressler

Artists Of The Company

Petra Adelfang	Patti Eylar	John Ross
Karen Baynham	Jason Paul Frautschi	Karalyn Rutherford
Samuel E. Bennett	Kristie George	Alexies Sanchez
Lesley Bories	Jeff F. Herbig	Manard Stewart
Andreas Bottcher	Lisa Kipp	Suzy Strain
Kena Raquel Custage	Sherry Moray	Heidi Vierthaler
Christine Dorian	Robert Remington	Mark Ward

Founding Music Director
George Daugherty

Managing Director
Randall L. Green

United Airlines is the official airline of Ballet Chicago
The Resident Choreography Project is funded
in part by the Joyce Foundation
Ballet Chicago is funded in part by grants from the Illinois Arts Council,
a state agency, and the National Endowment for the Arts, a federal agency.
Baldwin is the Official Piano of Ballet Chicago
Ballet Chicago is an assignee of the
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Program

Square Dance
Choreography By George Balanchine
Music By Archangelo Corelli And Antonio Vivaldi
Staged By Victoria Simon
Lighting Design By Christine Solger
Costume Design By Kathryn Koesling-Bennett

Petra Adelfang Manard Stewart
Lesley Bories Patti Eylar Kristie George Gretchen Klocke
Suzy Strain Heidi Vierthaler Samuel E. Bennett
Andreas Bottcher Jeff F. Herbig Christopher Kenney
Alexies Sanchez Mark Ward

Square Dance is made possible by a generous grant from the Aon Corporation

Intermission

By Django
Choreography By Gordon Peirce Schmidt
Music By Django Reinhardt And Stephane Grappelli
Costume Design By Kathryn Koesling-Bennett
Lighting Design By Larry Schoeneman
Calligraphy By Anne P. Dolik

1. All Six...Eventually
Kristie George Juditka Hoenig Karen Baynham
Samuel E. Bennett Jeff F. Herbig Alexies Sanchez

2. Two Ladies...A Lucky Fellow?
Kristie George Samuel E. Bennett Patti Eylar

3. Two Dames...Two Canes...No Waiting
Kristie George Juditka Hoenig

4. Watch Your Hat And Coat
Samuel E. Bennett Jeff F. Herbig Alexies Sanchez

5. Unexpected Cameo...The Worm Turns
Christine Dorian
Samuel E. Bennett Jeff F. Herbig Alexies Sanchez

6. How About A Finale?
Better Yet, How About A Paramount Stomp?
Full Company

This production of *By Django* was made possible by a generous grant from the Harkness Dance Foundation.

Tchaikovsky Pas De Deux
Choreography By George Balanchine
Music By Peter Ilyich Tchaikovsky
Lighting Design By Chris Phillips
Costume Design By Kathryn Koesling-Bennett

Kristie George Manard Stewart

Intermission

A Hairy Night On Bald Mountain
Choreography By David Parsons
Music: M. Mousorgsky - A Night On Bald Mountain
Bernard Herrmann - Psycho
Edvard Grieg - In The Hall Of The Mountain King
Lighting Design By Howell Binkley
Costume Design By Jeff Bauer

Death	Alexies Sanchez
The Young Innocent	Heidi Vierthaler
The Maid	Karen Baynham
The Butler	Jason Paul Frautschi
The Detective	Alexies Sanchez
The Lady in Negligee	Lisa Kipp
The Sanctimonious Snob	Christine Dorian
A Debonair Young Man	Mark Ward
Another Sanctimonious Snob	Andreas Bottcher
The Priest	Alexies Sanchez
The Hat Merchant	Andreas Bottcher
A Rich and Petty Thief	Mark Ward
The Director	Robert Remington
The Director's Assistant	Karen Baynham
Death	Andreas Bottcher

This performance of *Square Dance* and *Tchaikovsky Pas de Deux* has been presented by arrangement with the George Balanchine Trust (SM) and have been produced in accordance with the Balanchine style and Balanchine technique, with service standards provided by the Trust. Program and Casting subject to change.

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Phoenix Symphony

Music Director & Principal Conductor
James Sedares

Associate Conductor
Mark Russell Smith

March 20, 1993

Listening to the world class Phoenix Symphony today, it's hard to believe that it all began in a Phoenix high school forty-five years ago. Founded by the Phoenix Symphony Guild, the Orchestra began its first season in November of 1947 with four concerts and seventy-seven borrowed musicians under the baton of Principal Conductor John Barnett. The concert series grew to six under the direction of Barnett's successor Principal Conductor Robert Lawrence and performances were staged in Tuscon.

In 1978, Theo Alcantara was named Principal Conductor and Music Director of The Phoenix Symphony. Under his direction the Orchestra achieved major status and all musicians became full-time professionals. It was during Alcantara's tenure in 1980 that The Phoenix Symphony Chamber Orchestra was founded.

During the 1983-84 season, *Tonight Show* personality Doc Severinsen was named Principal Pops Conductor. Adding his name to the gradually expanding concert series brought national recognition to The Phoenix Symphony.

In 1986 James Sedares was appointed The Phoenix Symphony's Resident Conductor. Sedares spent his tenure mastering his skills on the podium. He also became an ardent supporter of The Phoenix Symphony often speaking publicly on its behalf.

1989 saw the resignation of Maestro Alcantara. Months later, James Sedares was named Principal Conductor which distinguished him as the youngest music director of a major American symphony orchestra at that time.

In May, 1990, The Phoenix Symphony signed an agreement with KOCH International to produce its first recording. The all-Copland program which includes Suite from *The Tender Land*, Three Latin-American Sketches and Suite from *The Red Pony* marked an important milestone in the development and evolution of The Phoenix Symphony. In spring of 1992, the debut disc received a prestigious Indie Award for best classical album of the year from the National Association of Independent Record Distributors.

In January, 1992, less than one year after the commercial and artistic success of their first recording, The Phoenix Symphony made a second recording featuring American composer Bernard Herrmann's Symphony No. 1 and William Schuman's *New England Triptych*. In May 1992, the album was the third highest debuting record on Billboard Magazine's classical album chart.

From its humble beginnings in a high school auditorium, The Phoenix Symphony has become the largest performing arts organization in Arizona presenting over one hundred concerts annually throughout the state. For the past forty-five years, conductors, musicians, boards of directors, administrative staff and volunteers have undertaken the challenge of maintaining a world class symphony orchestra for the state of Arizona. Commitment to excellence is their legacy.

James Sedares

In his fourth season as Music Director and Principal Conductor, James Sedares has proven himself one of the best and brightest of a new generation of American conductors. He has placed The Phoenix Symphony into the spotlight of national and international acclaim.

A native of Chicago, James Sedares studied in St. Louis where his mentors included Polish conductor Jerzy Semkow and the late Walter Susskind. He has conducted orchestras around the world including The London Symphony, The New Zealand Symphony, The National Symphony Orchestra of Mexico City, The Costa Rica Orchestra, The New Philharmonic of Portugal and others. Prior to his appointment to The Phoenix Symphony, Sedares served for seven years a Associate Conductor and one year as Acting Music Director of the San Antonio Symphony.

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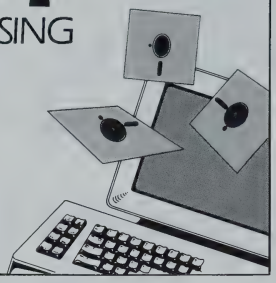

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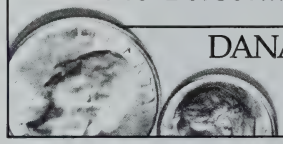

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Daily News

R. Carlos Nakai

Native American flutist, R. Carlos Nakai, is a featured performer with The Phoenix Symphony. Of Navajo-Ute heritage, Nakai began playing the Native American flute in 1973 (his previous music training had been in classical trumpet). He quickly mastered the traditional melodies of the plains and woodland tribes and soon began adapting them to fit his own style.

Nakai's albums of solo flute music include *Changes*, *Journeys*, *Earth Spirit* and *Canyon Trilogy*. Traditionally a solo instrument, the Native American flute has been brought by Nakai into the realm of ensemble performance. He premiered *Spirit Horses*, a concerto for Native American flute and chamber orchestra by James DeMars.

Nakai has performed at the World Music Seminar in Woodstock, New York, in concert, at schools, and at music festivals such as the Magic Flute Festival which has toured the United States. He has performed in West Germany with Musica Anima, a new music ensemble from Munich. In addition, Nakai has written scores for film and television. His music has been used by WGBH-TV, the National Park Service, National Geographic Society, Fox Television and many commercial producers as well.

You Should Hear Us Now!

Krasnoyarsk Siberian Dance Company

March 22, 1993

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Mikhail Godenko

Chief Ballet Master
People's Artist of the RSFSR
Arkady Kondakov

Chief Conductor
Vladimir Ryabtsev

Director
Alexandre Davidovich

Costume Designers
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Natalia Zuzkevich
Irina Press

Personal Direction
John Luckacovic

Associate
Maria Flotta

Company Manager
Harry Rakowski

Stage Manager
Alison Spak

Assistant Stage Manager
Tibor Spak

The Krasnayarsk Siberian Dance Company, an ensemble of 80 dancers and its own orchestra of musicians from Krasnayarsk, Siberia, has thrilled audiences worldwide since its formation in 1960. Applying modern interpretation to traditional Siberian folkdance, Krasnayarsks' dancers whirl with kaleidoscopic choreography, contrasting rhythms and vivid character portrayals.

The dancers of the Company are graduates from leading schools for choreography, and continue to perfect their skills with award-winning Arkadi Kondakov, Krasnayarsk's chief choreographer. Arkadi Kondakov worked as a dancer and choreographer with Mikhail Godenko, Krasnayarsk's internationally revered founder and artistic director, and succeeded him as its chief choreographer after Godenko's death in 1990.

Krasnayarsk continues the legacy of the late Mikhail Godenko, with a repertoire ranging from round and lyrical dances to one-act ballets and choreographic suites. The Company includes many distinguished soloists of striking individuality; among them are the international award-winning Lidia Dzyobak, Lyudmila Movchan, Yuri Buyanov, Andrei Leonov, Natalia Titova, Valery Stroikov, Natalia Borisova, Nikolai Goroshevsky, Boris Knyazev, Yuri Litvinov, Lyubov Meteiko, Irina Mikhlina, and Semyon Poroshkin. Although the Company tours 10 months each year, it continually sets aside time to expand its repertoire in fresh and innovative ways.

Krasnayarsk's orchestra of national instruments is an integral part of its success, weaving the music into the "fabric of the dance" in a most original manner. Vladimir Kornev, Krasnayarsk's music director, composes and arranges music for its one-act ballets, suites and folk dances. His music is distinctive for its folk character and melodiousness. The orchestra is conducted by the honored Vladimir Ryabtsev.

Awarded the *Prize Winner of the Krasnayarsk Komsomol* (1967) and the *Prize of the Leninist Komsomol* in the year of the Lenin Centenary (1970), the Company has won spectacular acclaim for its performances in more than 50 countries around the world. Its popularity grows each year at home and abroad, with admirers of its bright, vital talent.

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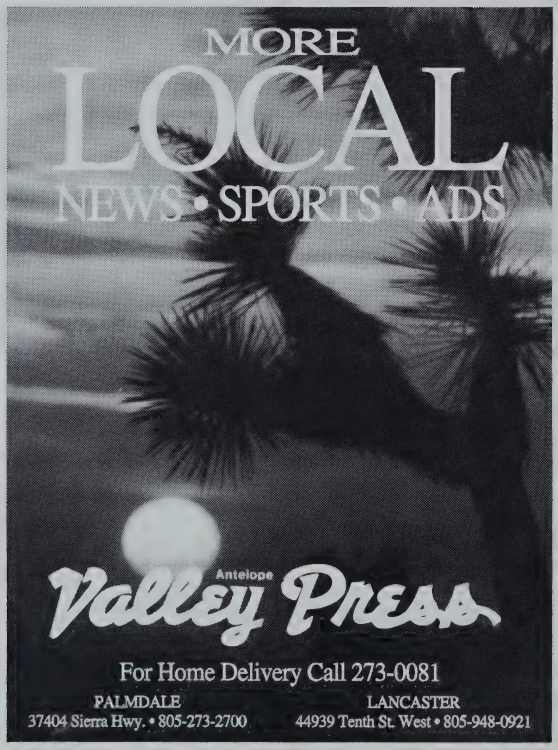

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General Information:
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Payment
Cash/Check/MC/Visa accepted.

Exchanges & Refunds
Ticket sales are final - no refunds except for performance cancellations. No exchanges or substitutions.

Rental Information
The Performing Arts Center's two theatres and support spaces may be rented for performing art events, meetings, conferences, and educational activities. Although banquet facilities are not available, the Center has a fully-equipped concession area. For rental information, please call (805) 723-5950.

Friends Of The Center
Volunteers are at the heart of any organization and this is especially true at the Performing Arts Center. People of all ages, from teenagers to the retired are invited to become involved. There are numerous opportunities available for Center volunteers. Volunteers are used in a number of capacities – ushers and ticket takers, coat room and concession workers, performer liaison, and tour guides. If you wish to become a Performing Arts Center volunteer, please call (805) 723-5950.

Children
Some Performing Arts Center events may not be suitable for young audiences. For every event, each child (regardless of age) must have a ticket and sit in a seat. If you are wondering whether an event is appropriate for young people, call the Box Office at (805) 723-5950 for information.
Please - no infants.

Late Arrivals
Ticket holders are asked to arrive 30 minutes prior to curtain. Late arrivals will be seated during the first appropriate break in the program.

Cameras & Recording Devices
Due to contract restrictions, the use of cameras and recording devices are strictly prohibited.

Doctors
Physicians expecting calls during a performance should leave their names and seat locations with the Box Office and the House Phone Number (805) 723-5951, with their telephone services.

Food & Drink
In order to maintain the facility, food or drink are restricted to the Lancaster Performing Arts Center Concession areas.

Smoking
For the comfort of all patrons, smoking is not permitted in the Lancaster Performing Arts Center. Smoking is permitted in the Stage Door Courtyard.

Paging Devices & Watch Alarms
To avoid disturbances, please de-activate your wrist-watch alarms, paging devices and beepers before entering the theatre.

Emergencies
- Aisles must be kept clear during the performance.
- Please become familiar with the nearest exits.
- In the unlikely event of a fire, proceed in a calm and orderly manner to the nearest exit.
- In the event of an earthquake, remain where you are: duck, protect your head and watch for directions from staff to safely evacuate. Do not evacuate during the earthquake.

Program

ACT I

Overture

Sibir Moia ("My Siberia")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

This is a folk dance welcoming the audience to Siberia, a rough and beautiful land of vast forests and mighty rivers. The true richness of Siberia lay in its courageous, hard-working people.

Siberian Lyric Dance
Music: Alexander Vagner
Libretto: Mikhail Godenko

This is a tender dance reflecting the reserve of the Siberian character. The young men and women move with grace and dignity. The young men need a little time to work up the courage to speak to their loved ones, but as the night approaches the young men escort their sweethearts home.

Vo Derevne To Bylo Olkhovke
("In the Village of Olkhovka")
Music: Vladimir Kornev
Libretto: Mikhail Godenko
Soloists: T. Zhuravleva, I. Voronova, A. Leonov, I. Gorlov

This dance originates from an ancient marriage ceremony, elements of which can still be found in many regions of Siberia.

Krasny Yar
("Red Yar")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

This dance is devoted to the Siberian Cossaks who, in the 7th Century, founded the town of Krasny Yar, on the banks of the mighty Yenisei River. Krasny Yar was later renamed Krasnayarsk.

U Kolodtsa
("At a Well")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

The image of a girl at a well is one of the most popular themes of Siberan folk art. Young girls used to meet at the well to share their romantic secrets.

Vlublennyie
("Sweethearts")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

Several young girls are in love with the handsome musician, but he is smitten with only one of them.

Vdol Po Ulitse
("Along the Street")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

After the day's work, the young people of the village meet to laugh and dance, setting the mood with the joyful *chastoushkas* (humorous folk songs).

Intermission

ACT II

Circle Dance With Rattles
Music: Vladimir Kornev
Libretto: Mikhail Godenko
Soloists: A. Lysenki, A. Gotsa

Kalinka
Soloists: I. Pshenichnikova, E. Lykova

Vecherni Zvon
("Evening Chime")
Music: Vladimir Kornev
Libretto: Mikhail Godenko

This circle dance is based on the theme of one of the well-known and best-loved folk romances.

Balalaika Solo
Soloist: S. Mayorov

Parania
Music: Vladimir Kornev
Libretto: Mikhail Godenko
Soloists: I. Mikhlina, A. Leonov, I. Gorlov

A young girl named Parania meets a happy, curly-headed boy named Ivan and falls in love. Everyone merrily dances and sings *chastoushkas*.

Uvezu Tebia Ia V Tundru
("We Go to the Tundra")
Music: M. Fradkin
Libretto: Mikhail Godenko
Soloist: L. Popova, L. Demina, S. Sytnik, A. Esaulenko

Far away in the North, when the first rays of light appear after the long polar night, reindeer-breeders celebrate the occasion (known as *Kheiro*).

Na Ptichiem Dvore
("In the Chicken Yard")
Music: Vladimir Kornev
Libretto: Mikhail Godenko
Soloists: I. Mikhlina, E. Vasilieva, V. Stroikov, M. Matushin, I. Goroshevsky, A. Demin

In this choreographic composition the dancers create the scene in a chicken yard, with roosters, hens and chicks. The dance is full of humor, creativity and skill.

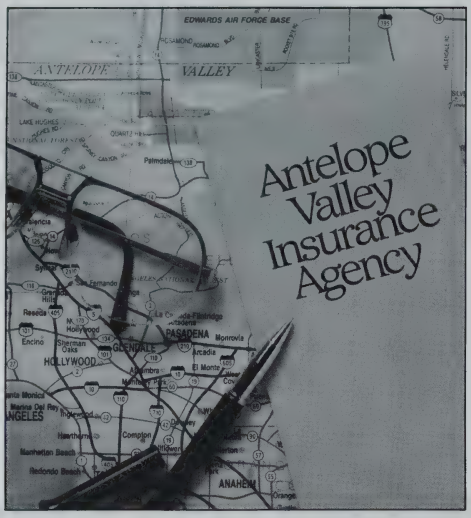
Dance With Wooden Spoon And Beresta
Libretto: Mikhail Godenko
Soloists: I. Mikhlina, A. Leonov, A. Demin

In this dance the players utilize simple folk music instruments, wooden spoons and *beresta,* which are made from any readily available materials. The dance and the music are derived from traditional Russian folk art.

Sibirskaia Potekha
("Siberian Joy Party")
Music: Alexander Vagner
Libretto: Mikhail Godenko
Soloists: A. Leonov, M. Matushin

This dance recalls the joyful spirit of the early Siberian open flea markets which were often visited by Skomorokhs, merry-makers who entertained the shoppers by making fun of lazy people.

Program is subject to change.



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Cliff Leighton
Shana Stewart
Jim Tarlton
Kim Tarlton
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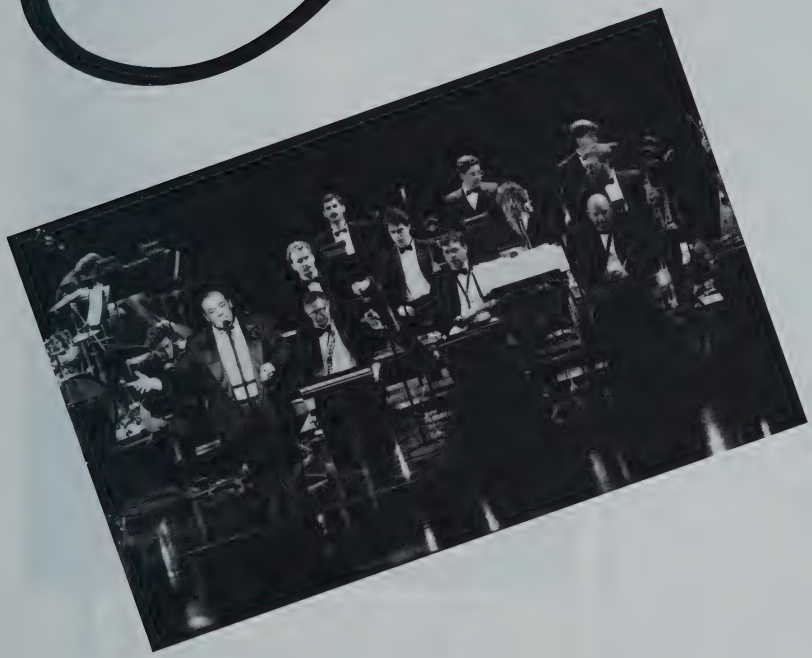
AV Jazz ENSEMBLE



March 26, 1993

Conductor
Lee Matalon

Saxophone
Don Markley
Hank Johnson
Dominic Alessi
Lee Hutchison
Laura Groman

Trombone
Kevin Esposito
Rhonda Hickman
Charles Carson
John Lee

Percussion
Adrian Saldana

Trumpet
John McQuilkin
Dennis Conowitch
Tomás Sanderson
Scott Whitney

Drums
Bob Lobato

Bass
Jim Young

Guitar
Dennis Russell

Piano
Gail Begin

The AV Jazz Ensemble, a 20-member group, has been in existence for 15 years. They perform for both private organizations and public events. In addition to local concerts, they have played Ocho Rios, Jamaica, Nassau in the Bahamas, New Orleans and Florida.

Lee Matalon, the conductor, has played with many studio bands and has recorded several jingles and commercials for Carnation. Many of the band members are professionally employed in music and all are avid music students.

Tonight, AV Jazz Ensemble will present a tribute to the Big Bands, performing tunes as *In the Mood*, *Moonlight Serenade*, *String of Pearls* and *Tuxedo Junction* by the late Glenn Miller Band. Plus selections from Count Basie, and Duke Ellington.

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Treasure Island

April 3 & 4, 1993

Welcome aboard, mateys! *Treasure Island* is a thrilling and exciting tale of buried treasure, swashbuckling pirates and mutiny on the high seas. For sheer storytelling delight and adventure, Robert Louis Stevenson's novel, *Treasure Island,* has never been surpassed.

Robert Louis Stevenson never intended to become a writer of adventure stories for young readers, but in the summer of 1881, he was staying at Braemer in Scotland with a family party that included his twelve year old stepson, Lloyd Osbourne, child of his American wife, Fanny. Lloyd and Mr. Stevenson amused themselves by making a map that showed the location of buried treasure on an island. This hand drawn map became the inspiration to begin writing the tale. Each evening Mr. Stevenson entertained his family by reading aloud a completed segment of his work. The heroes and villains of this classic story came to life on those summer nights, as the author acted out all the characters.

Through the words of Jim Hawkin's diary: the reader meets the old sea faring captain, Billy Bones; the treacherous, Blind Pew; the good Squire Trelawney and Dr. Livesey and of course, the one legged pirate, Long John Silver. *Treasure Island* is exactly what the author's stepson wanted – a tale centering on the conflict of good and evil, with heart pounding action.

Through the magic of Theatrefaire for Children's actors and artists, we hope you will be swept back into history to the year 1763. The setting is on the west coast of England. Standing on a rocky cliff is the Admiral Benbow Inn, an isolated country tavern. Here, you will meet young Jim Hawkins and together, we will experience a timeless voyage to the heart of adventure!

Handel & Haydn Society

With Christopher Hogwood

April 25, 1993

The Handel & Haydn Society is America's pre-eminent professional chorus and period orchestra, as well as the country's oldest continually active arts organization. Under the artistic leadership of internationally renowned conductor Christopher Hogwood, H&H is a leader in *Historically Informed Performance.* By playing baroque and classical music of the great masters on the instruments and with the techniques of the period, a fresh, new sound is revealed.

The Handel & Haydn Society was founded in 1815 and provided itself an innovator early on by presenting the first performances in America of Handels' *Messia* (1818), *Sampson* (1845), *Solomon* (1855), *Israel in Egypt* (1859), *Jeptha* (1867), and *Joshua* (1876), and of Bach's B Minor Mass (1887). More recently, H&H has greatly expanded its concert activities, performing three concert series in the Boston area: at Symphony Hall and Old South Church in Boston, and at the Peabody Museum of Salem, and has been invited to perform at Lincoln Center, the Mostly Mozart festival, Tanglewood, Worcester's Mechanics Hall, and other regional and national venues.

H&H recorded its fourth project on the London Records/ L'Oiseau-Lyre label in the Spring of 1991: Handel's Concerti Grossi, Op. 6. Compact disc recordings of Handel's Concerti Grossi, Op. 3 and Haydn Arias and Cantatas with internationally renowned soprano Arleen Auger have been critically acclaimed. A third recording, of Mozart's orchestration of Handel's *Acis and Galatea*, was released in the Fall of 1992.

H&H

The Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-Eighth Season, 1992-93

Christopher Hogwood, Conductor

Symphony in B flat, Wot. 182/2 — Carl Philipp Emanuel Bach (1714–1788)

Allegro di molto
Poco Adagio
Presto

Fugue for organ in G minor, K. 401 — Wolfgang Amadé Mozart (1756–1791)

Singet dem Herrn ein neues Lied, BWV 225 — Johann Sebastian Bach (1685–1750)

INTERMISSION

Ode auf St. Caecilia, K. 592 — George Frideric Handel (1685–1759), orch. W. A. Mozart

Lynne Dawson, Soprano
John Mark Ainsley, Tenor
Mark McSweeney, Baritone

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The Handel & Haydn Society is supported in part by the Massachusetts Cultural Council, a state agency, and by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only several concert series, but also our educational outreach program in over forty Greater Boston area public schools and free public concerts that bring H&H's music to wider audiences.

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Violins
Daniel Stepner, concertmaster
Linda Quan, principal, 2nd violin
Anne Black
Julie Leven
Judith Eissenberg
Kinloch Earle
Daniel Banner
Clayton Hoener
Jane Starkman
Lena Wong
Danielle Maddon
Mark Beaulieu

Violas
David Miller, principal
Laura Jeppesen
Emily Bruell
Barbara Wright

Cellos
Myron Lutzke, principal
Alice Robbins
Phoebe Carrai

Basses
Michael Willens, principal
Thomas Coleman
Anne Trout

Flutes
Christopher Krueger, principal
Wendy Rolfe

Oboes
Stephen Hammer, principal
Marc Schachman

Clarinets
Michael Sussman, principal
Robert Adelson

Bassoons
Dennis Godburn, principal
Andrew Schwartz

Horns
Lowell Greer, principal
R.J. Kelley

Trumpets
John Thiessen, principal
Jesse Levine

Timpani
John Grimes

Lute
Michael Egan

Fortepiano and Organ
John Finney

Chorus Personnel - Ode

Sopranos
Gail Abbey
Roberta Anderson
Jean Danton
Rachel Bruhn
Pamela Murray
Anna Soranno

Altos
Susan Byers
Eleanor Kelley
Susan Trout
Mary Ann Valaitis

Tenors
William Hite
Martin Kelly
Bruce Lancaster
James Ruff

Basses
Jonathan Barnhart
Mark McSweeney
Richard Morrison
Donald Wilkinson

Christopher Hogwood
Artistic Director

Christopher Hogwood is one of the world's most popular conductors as well as being a leader of the *Historically Informed Performance* movement.

Born in Nottingham in 1941, Mr. Hogwood was educated at Cambridge University where he studied classics and music. Subsequently, he studied with renowned harpsichordists Gustav Leonhardt and Rafael Puyana.

In his early career, Mr. Hogwood co-founded the Early Music Consort with David Munrow and maintained a ten year association with Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

In 1986 Christopher Hogwood was appointed Artistic Director of the Handel & Haydn Society, the oldest continuously active performing arts organization in America. Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus, and by reaching new audiences through tours and recordings.

In addition to his responsibilities with H&H and the Academy of Ancient Music, Mr. Hogwood is also Director of Music for the acclaimed St. Paul Chamber Orchestra and a busy guest conductor. In recent years he has directed some of the world's finest symphony orchestras including the Boston Symphony, Berlin Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Cleveland Orchestra.

A well known scholar and researcher, he has written an enormously successful biography of Handel, and has continued his career as a harpsichordist.

In 1989 Queen Elizabeth II awarded Christopher Hogwood a C.B.E. for his services to the arts.

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May 1 & 2, 1993

Presented By
Antelope Valley College
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By
Cleve Haubold

A Fantasy In One Act For Children

Directed By
Gary Bolen

Setting And Lighting Design By
Jonet Buchanan

Costume Design By
Donna "Mom" Reed

Produced By
Bruce Smith

Produced by special arrangement with
Samuel French, Inc., Hollywood, CA

Setting

The Royal Gardens near the palace of the Kingdom of Twitchenberg. Afternoon and evening of a pleasant Tuesday in the Spring, 1742. The gardens are arranged as an 18th century outdoor theatre. There is a rococo greenhouse in the gardens for Richard Harding Bush. Historical-geographical note: The Kingdom of Twitchenberg is indistinguishable from England, except, of course, for the name.

Theatre For Young Audiences

The AVC Theatre For Young Audiences Program began thirteen years ago with a production of *Sir Slob and the Princess* by the College Theatre Arts Department. Since that time, the program has grown in popularity and has become a regular part of local elementary schools' yearly cultural awareness activities for children. Each year, the program presents a show designed especially for children. The shows are given public performances on weekends and school-day performances during the week.

This year's AVC Theatre For Young Audiences school-day performance program is supported by a grant from the Lancaster West Rotary Club, as well as the AVC Children's Theatre Angels Fund.

Description Of Characters

King Trembley: A tiny old man, but pert, spry, witty and gentle.

Queen Rotunda: A plump good-natured soul with an easy, contagious laugh.

Lady Persimmia: The sour-faced, sharp-tongued scarecrow who accompanies the Queen.

Doctor Lipfondle: A pompous, self-important, pot-bellied little man.

Inigo Snurl: The wicked prime minister of Twitchenberg. Snurl has the low gravel voice and stringy black wig of the villain. He fancies himself cunning, subtle and artful, but is really quite obvious and slow-witted, though quick to anger.

Alf Rabble: A tall, slow-moving, slow-thinking beanpole of a man. He is not too bright, and depends on Bertie to do his thinking for him.

Bertie Rouser: A short, quick, plump little man with a mile-a-minute chatter. He is the brains – such as they are – of the two would-be revolutionaries.

Jonathan: The page to Queen Rotunda, about fourteen years old. He is bright and friendly, and has learned most of the elegant manners of the court, but sometimes he tries too hard to impress Angelica with his importance.

Angelica: The gardener's daughter, about thirteen. An energetic and likable young lady with a no-nonsense way about her when it comes to getting things done. But she can be coy enough to wrap Jonathan around her little finger.

Richard Harding Bush: The quick-witted, ingenious inhabitant of the royal greenhouse, part elf and part pot-plant. He stands in a large flower pot which reaches to the waist. In the early scenes, only his leafy hands are seen coming through the greenhouse windows.

Gary Bolen
Director

A teacher at both Antelope Valley College and the College of the Canyons, Mr. Bolen also has an active acting career in television, film, and the theatre. His television credits include *General Hospital, Days Of Our Lives,* and *The Young And The Restless,* as well as commercials for Coco's restaurants, Von's and Dean Whitter.

Jonet Buchanan
Setting And Lighting Designer

Jonet Buchanan joined the theatre faculty at Antelope Valley College five years ago. She has designed sets and lights for a broad variety of shows ranging from intimate realistic plays like *The Glass Menagerie* and *Brighton Beach Memoirs* to large, splashy musicals like *Gypsy* and *Bye, Bye, Birdie.* She has been honored with the Shining Star award several times.

Donna "Mom" Reed
Costume Designer

Donna Reed began designing costumes for the AVC Theatre Arts Department in 1978 and has designed and supervised costumes for every show since that time. In addition, she has designed costumes for every Antelope Valley community theatre group. Her designs include eleven AVC summer musicals, over forty dramas and comedies, and a dozen childrens' shows. She has regularly been awarded Shining Stars for her costume design at the college.

Bruce Smith
Producer

Bruce Smith joined the faculty at Antelope Valley College in 1976 and has been responsible for the development of several ongoing programs including the Theatre for Young Audiences and the Musical Theatre Institute (founded with Laura Hemenway). He has directed over forty plays and musicals at the College and has been recognized for outstanding work as a director and producer on several occasions with Shining Stars awards.

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The Lancaster Performing Arts Center Foundation is a non-profit entity incorporated in 1989 for the purpose of raising funds to provide quality upgrades to the facility and future programs at the Center. Its initial goal was to raise $420,000 to offset the cost of upgrades that were approved and included in the Center's initial development plan. Once the Foundation's initial Center upgrade goals were met, the Foundation moved on to its secondary goal – the creation of endowment funds to support the enhancement of performances offered.

The Lancaster Performing Arts Center wishes to express its sincere gratitude and acknowledgement to the following individuals, businesses and community groups which play an important role in the creation of this facility.

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